

June

MAY 29 1941

AMERICAN ARTIST



REGINALD MARSH in this number • Above: Marsh sketching on 14th Street 35 cents

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contents for
JUNE

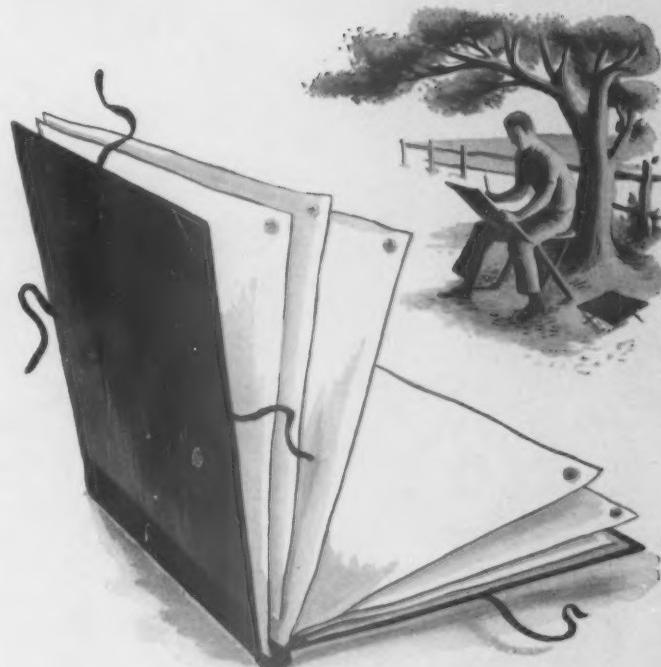
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Ernest W. Watson—EDITORS—Arthur L. Guptill

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Steepchase Swings—Watercolor Drawing by Reginald Marsh

Rehn Galleries

Photo by

A HALF-DAY IN THE STUDIO OF REGINALD M

From the window of his studio on the ninth floor of the old Lincoln Building at One Union Square, Reginald Marsh, binoculars held to his eyes, looks down upon one of the busiest areas of Metropolitan life and upon the kind of folk who are the subjects of most of his canvases: shop girls, platinum blondes and common everyday people who jostle one another on the crowded streets.

Often he strolls among these same crowds with his sketchbook; or follows them to Coney Island, on a hot July night, where Manhattan's pleasure seekers disport themselves on the sands or seek the cheap thrills of dance halls and amusement places.

He paints girls crowding into the subway stations, and lip-sticking themselves at chewing gum mirrors, or window shopping at Klein's and Ohrbach's; voluptuous females at the public beaches—fifteen-dollar-a-week Aphrodites cavorting with their twenty-dollar-a-week Adonises. He paints burlesque shows, does so, as Craven says, "with sensual tenderness and deep appreciation of the charms of exposed flesh." He says he is bored by the country and would rather live in New York than anywhere else.



By way of contrast and, as it were, to complete the cycle of life of New York's underprivileged masses, he turns from these colorful amusements to the bums and loafers of the Bowery, that last refuge of the despairing and those who have gone beyond despair. They do not make "pretty" pictures. Marsh is no lady's painter. He cares nothing about pleasing—or offending—the supersensitive. His only concern is to record what he sees and feels to be the typical life of a large segment of contemporary New York.

Attracted as he is by humanity, Marsh does not confine his interests to people. He is often seen sketching on the docks and in the railroad yards, and some of his finest pictures have been born of his affection for locomotives and tugboats. These, like his restless males and females, are always in a hurry. No one has ever painted them more effectively. But even in these pictures of trains and ships there is usually a foreground accompaniment of humanity in the guise of loafers or bathers on the docks.

Marsh's intimate knowledge of harbor life and his skill in portraying it were put to a severe test in a series

John Gallie
Photos by Russell



Coney Island Beach—Watercolor Drawing by Reginald Marsh

REGINALD MARSH VIRILE PAINTER OF THE AMERICAN SCENE

of murals which he did in 1939 for the New York Custom House, and created some of the finest decorations that have been produced under Federal auspices. This was not his first big mural commission: he had already set his stride in the murals done in 1937 for the Washington, D. C., Post Office.

Marsh has always been accustomed to large-scale work, having spent considerable time doing stage sets for various New York productions. In the early Twenties he did pictorial curtains for the Greenwich Village Follies and—under Robert Edmond Jones' direction—he designed several curtains and settings for "Fashion," which the Provincetown Players gave in 1923 and 24. He made the intermission curtain in Murray Anderson's "Almanac" and his brush has been busy in several of Paramount's Publix houses.

But Marsh probably will be best remembered for his fond, almost sentimental observations of the thousand-and-one typical Metropolitan sights and sounds. He has often been called the "Hogarth of Manhattan." Like Hogarth, Daumier, Gavarni, Rowlandson and other of the 19th century masters of caricature who so effectively portrayed the foibles of their day, Marsh is the graphic historian of his own time. He is not a painter of "nice" pictures for he has chosen to depict life as it is.

Reginald Marsh is a great student of the old masters:

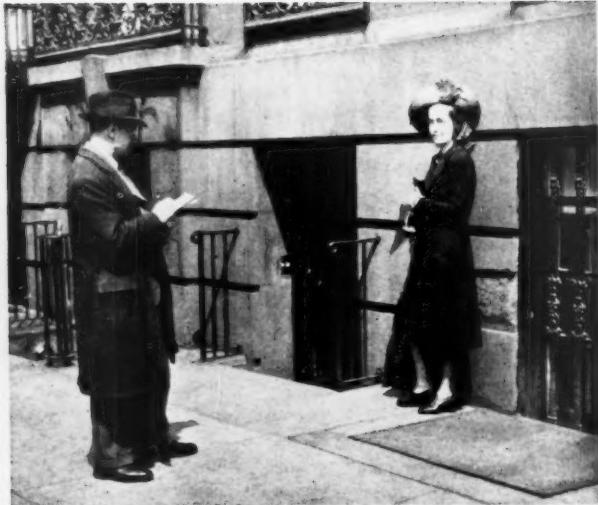
Rembrandt, Raphael, Daumier, Hogarth, Titian, Dürer and Rubens. With the latter he has a spiritual affinity in his worship of feminine pulchritude, albeit of a 14th Street variety.

Marsh speaks of his watercolors as tinted drawings. He dips his brush into but three or four pigments in his box of cake watercolors (such as miniature painters use): ivory black, burnt sienna, yellow ochre, cadmium yellow and Chinese vermilion. Occasionally he uses cobalt blue but in the main he relies upon Chinese stick ink for the cooler side of his palette.

Marsh's attitude toward his own painting is that of a student. Although he long ago "arrived" and is now one of America's most distinguished artists he is very critical of his own work; going from picture to picture he will point out passages which—he regrets—"should have been better painted." Although he has been hailed as one of our best masters of engraving he has recently been studying copper engraving technic with Stanley William Hayter, a distinguished British engraver now in this country.

Marsh believes that contemporary art is best when it finds its source in the characteristic life of today; and that "the great tradition" which reached its peak in Rubens should be studied. Impressionism, post-impressionism, abstractionism and modern streamlined experi-

continued on page 8



1 Marsh makes a five-minute sketch of a girl on 12th Street. The 4x6 page from sketchbook is reproduced below. He draws with a Waterman's artist's fountain pen, especially made to carry India ink. One advantage of ink is that the drawings do not rub.



5 With a large brush and Chinese ink (see page 8) Marsh swiftly laid-in the figure in a kind of dry-brush technic. He started with the paper dry and in a nearly vertical position.



2

Back in the studio he puts the sketch in his projector, throws its image onto his 27x40 sheet of watercolor paper. Then with his pencil draws over the projected image the few guide lines desired as a layout for his painting.

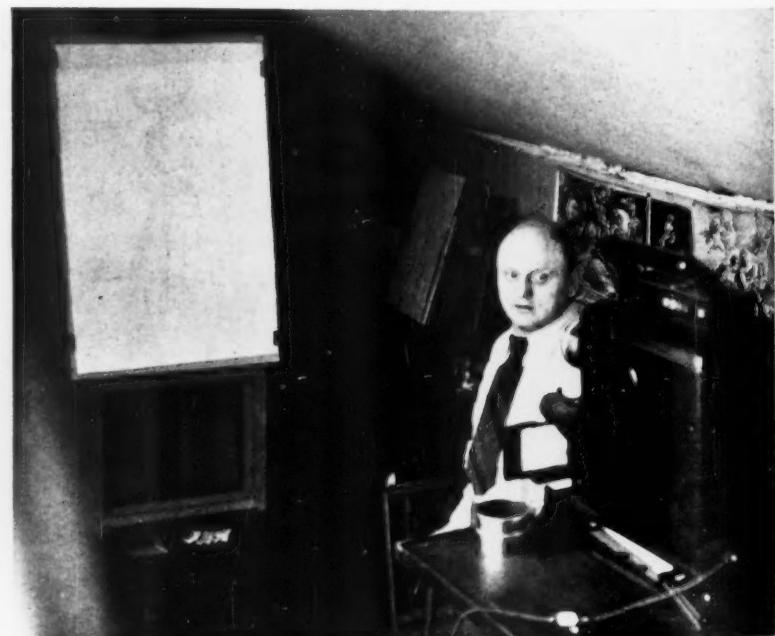
Tacked to the wall behind Marsh are woodcuts by Titian and Rubens, sources of study for the "hatching" which characterizes his watercolors.

REGINALD MARSH DEMONSTRATES

The halftones on these pages are the record of a half day spent in Reginald Marsh's studio, while he painted a watercolor to demonstrate his customary methods of work. The actual painting, on the 240-pound, 27x40 sheet, took only an hour including interruptions by the camera man for his step-by-step photographs of the procedure.

It started with the pen sketch in Marsh's sketchbook and ended with the painting reproduced at 6 on the page opposite.

Photography by Robert McAfee





4 The background, painted in a warm reddish tint, was rapidly washed in while the ink of the drawing was still damp. The dark vertical mass at the right was painted with that enormous Chinese brush (shown on next page) and Chinese ink



5 Next, a burnt sienna wash, modified with yellow ochre, was applied to the figure, and, for the hat, Chinese vermilion. The face was barely tinted with yellow ochre and black. At no time did Marsh use much water



6 The final step was the hatching with India ink (black). The detail at left shows the hatching more clearly



Chinese stick ink is a big factor in Reginald Marsh's watercolor technic. Indeed it might almost be said to be its technical basis. His bowl of ink and enormous brushes are in his hands much of the time. The ink is prepared by grinding the stick against the bottom of the bowl which contains a little water.

With that great brush, also purchased in Chinatown, Marsh attacks his paper with vigorous arm sweeping strokes. Other brushes are seen in the vase.

In his palette on the table we note his use of hard cake watercolors instead of tubes which contain too much glycerine to suit him. For outdoor work he uses tube colors because they afford speedier execution.

mentation, he declares, have brought confusion into contemporary painting and have lured painters away from the fundamental conceptions which made the old masters great.

He thinks that photography has had a deleterious effect upon art because of its objective superficiality. He declares it has given painters false ideas of perspective and tended to "flatten" their work. In his own work he is striving for expression of rounded form, is always conscious of the picture plane and the series of sculptural reliefs from foreground to background of the canvas.

His figures are invariably drawn, and to a considerable extent modeled in Chinese ink or ivory black, either of which yields a variety of lovely gray tones. The colors go over this under-painting and the black hatching with India ink is brushed on last of all. Marsh is particular not to go back over his first washes; to do so de-

stroys the bloom of the direct painting, but he often resorts to sponging and repainting.

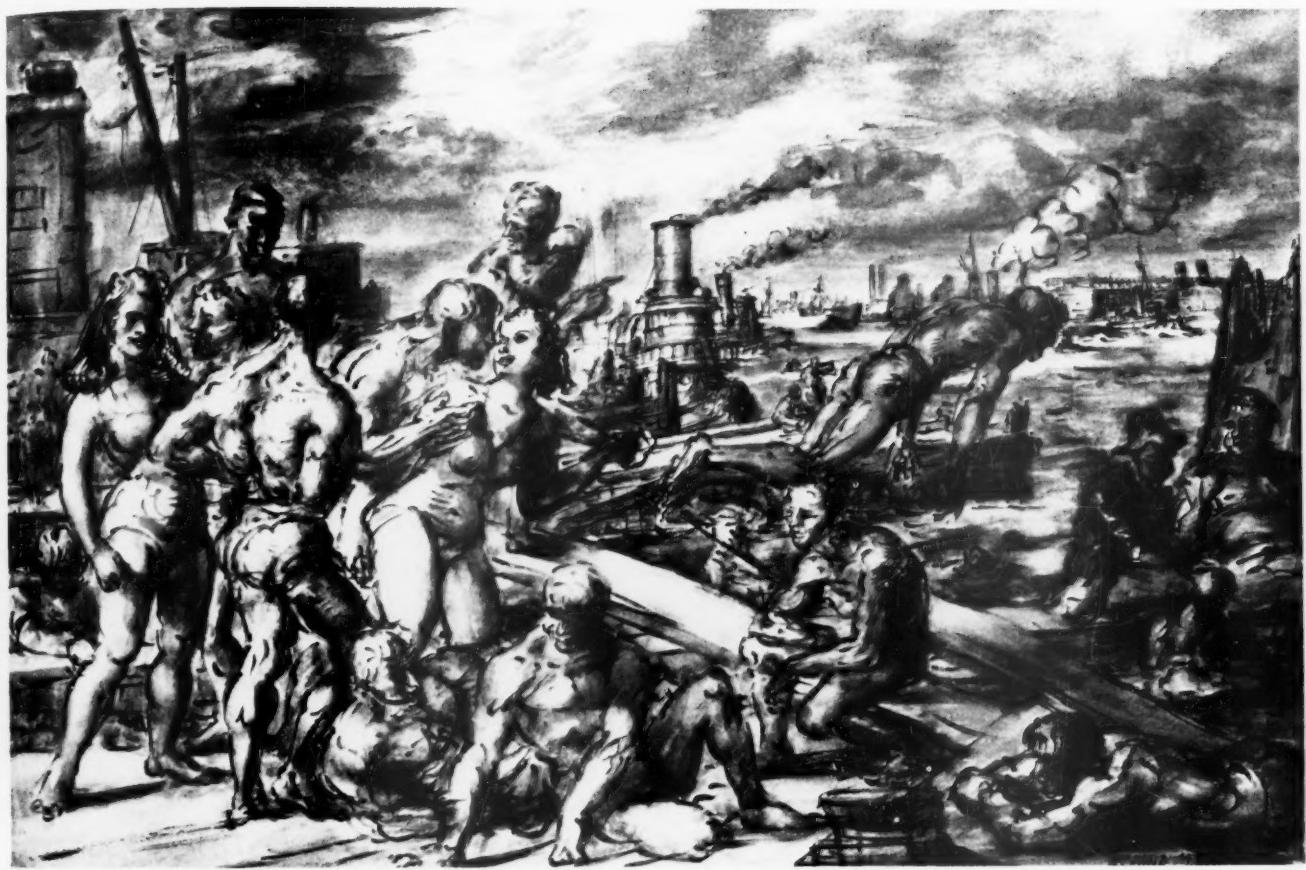
He doesn't flood his paper with water, but because he works rapidly the paper does not become really dry until his washes have all been laid.

Most of his watercolor drawings, those painted in his studio, are on 27x40, 240-pound papers. When painting outdoors he works on one-half imperial size. His oils are sometimes large, sometimes small; those in his recent one-man show at the Rehn Galleries average 16x20 inches.

Marsh is an inveterate sketcher. Wherever he goes his sketchbook goes with him and almost involuntarily he whips it out of his pocket to record whatever happens to be at hand. In a restaurant, at the opera, in the subway or in an exhibition gallery his fountain pen goes into action. In his studio a large cabinet is filled with hundreds of sketchbooks which any artist would be delighted to examine. No wonder Marsh has such facility with his brush when he attacks paper and canvas. He paints rapidly and works in his studio long hours. He is one of our most prolific and most serious artists.

In this article we have focused our attention upon Marsh's watercolors. But on the next two-page spread we reproduce a collection of his pen drawings of nudes, shown at slightly reduced size. These demonstrate his knowledge and skill in a way any artist can appreciate. They were drawn with that same fountain pen.





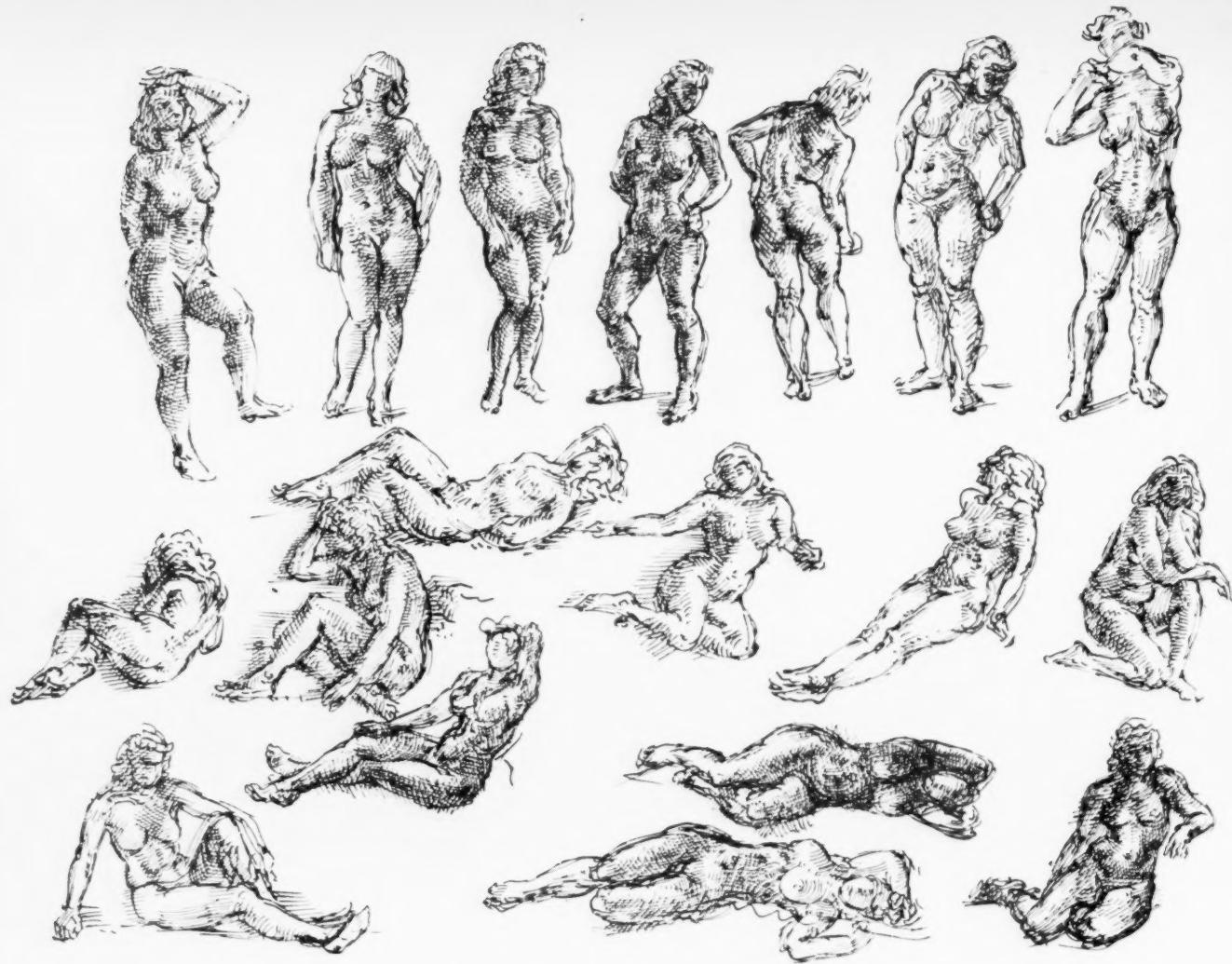
Swimming, West Washington Market

Watercolor Drawing by Reginald Marsh

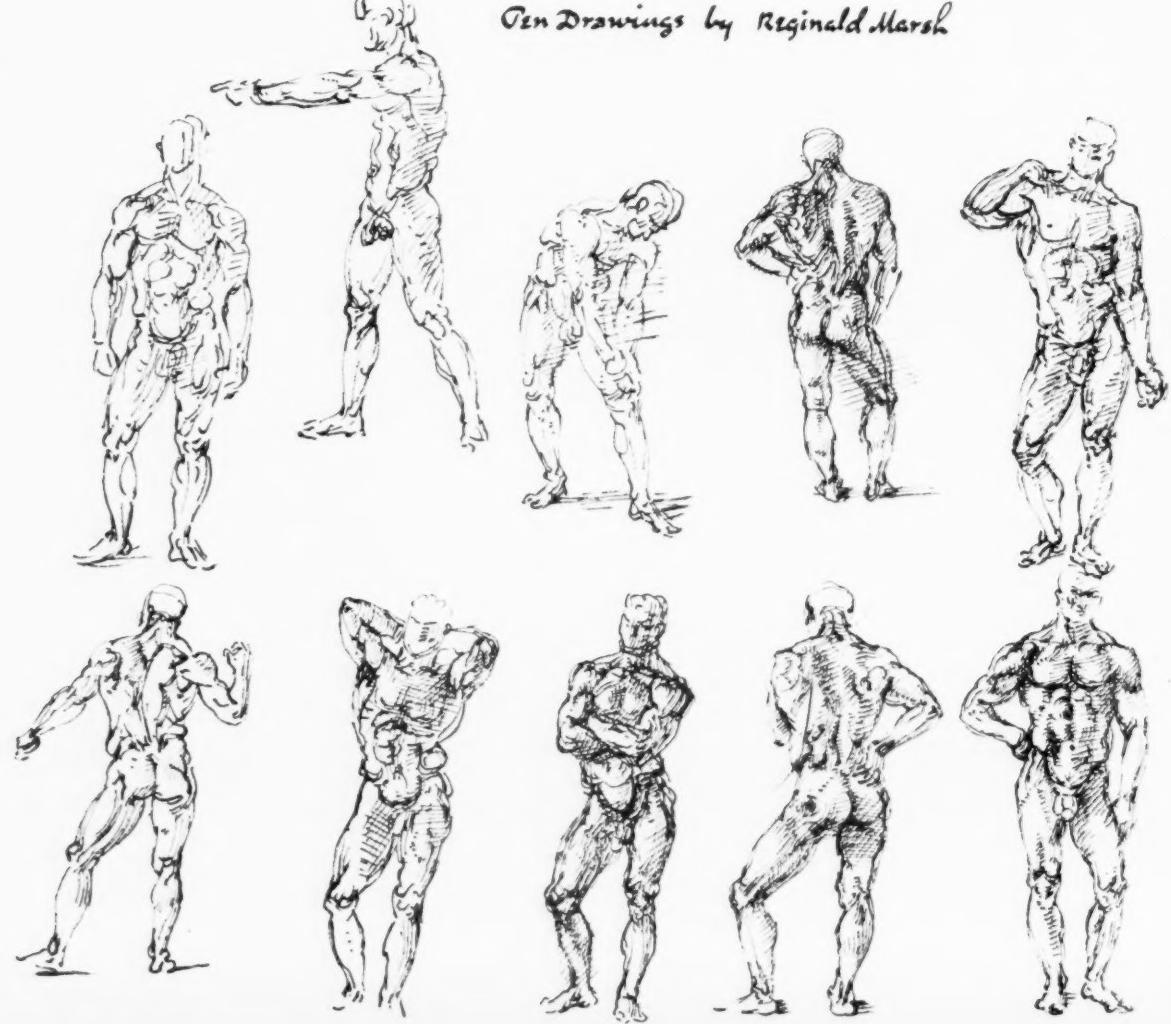
Photo by Russell

This watercolor was painted pretty much in the manner illustrated in Mr. Marsh's demonstration on preceding pages. The sketch, reproduced below at exact size, was projected to a 27x40 inch sheet of 240-pound paper and the painting developed without further preliminary studies although, it will be noted, several important changes have been made in the composition.



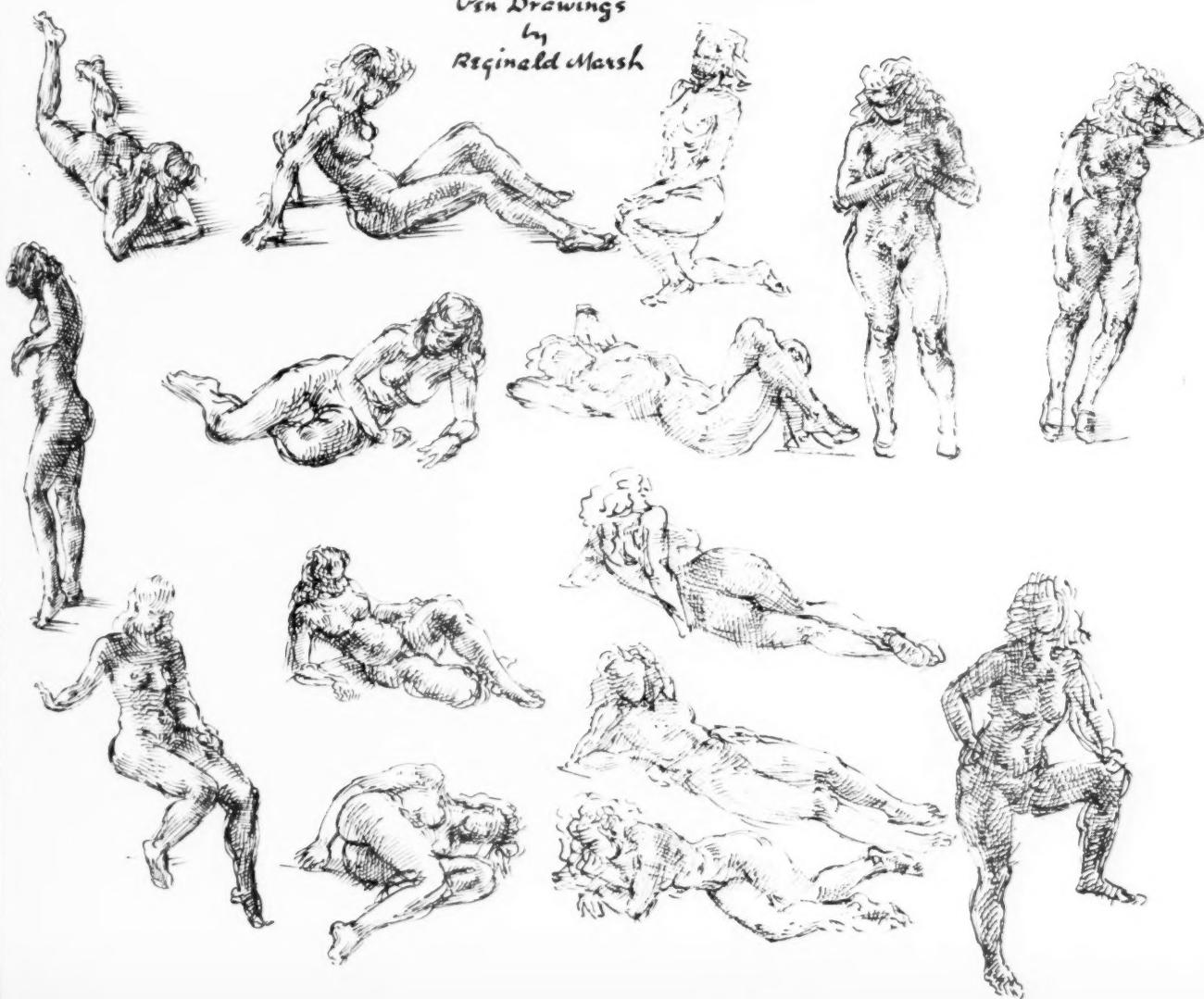


Ten Drawings by Reginald Marsh



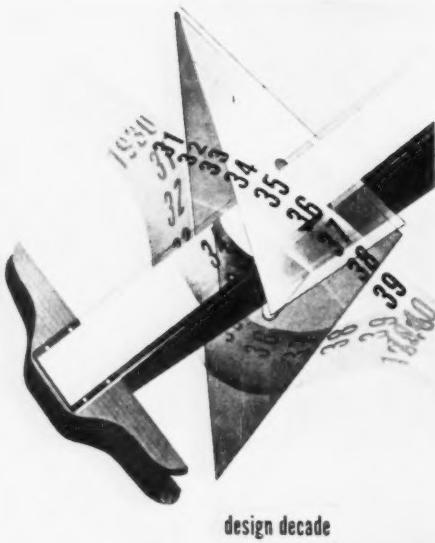


Pen Drawings
by
Reginald Marsh



20th annual exhibition of the ★ ART DIRECTORS CLUB

By LOREN STONE Chairman of Exhibition Committee



design decade

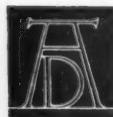
Art Directors Club Medal for Magazine Covers
Artist: Will Burton—Art Director: Paul Grotz
Account: The Architectural Forum



Art Directors Club Medal for
Black and White Illustration
Artist: Peter Helck—Art Director: Lester Jay Loh
Account: York Ice Machinery Corporation



Art Directors Club Medal for
Black and White Photography
Artist: MacBall Studios
Art Director: Lester Jay Loh
Account: Maryland Casualty Company



A lot of advertising (\$1,460,000,000 worth in 1940 alone) has rolled off the presses since the Art Directors Club held its first Exhibition of Advertising Art two decades ago.

During those twenty years four-color process engraving has been greatly improved and four-color roto has grown to amazing proportions since it was first offered to American advertisers in 1922. Photography has become a fine art and now competes with the best artists for its place in advertising layout.

This year the Exhibition, which continues through May 24th at the Galleries of Associated American Artists, 711 Fifth Avenue, presents 280 examples of outstanding art used in 1940 advertising. The Committee has selected not only the best art used in advertising but also those advertisements showing new trends in advertising art. This method of selecting exhibits gives the show its practical value, as a review of the Annuals of Advertising Art of the past twenty years clearly shows. Trends in the use of decorative borders, photographs, cartoon strips and human interest pictures—notably animals—are faithfully recorded in the Annuals for the student and professional man to study. The very practicality of these annual exhibitions has sometimes brought forth the comment "It is Art all right—but does it Sell?"

To answer this question would complicate the problem of selection beyond measure since advertisers are often unwilling to divulge sales information. However, the question itself is rather academic—good art work and good advertising are inseparable in nine out of ten cases. Therefore the platform of selection—"To exhibit the best art used in advertising and to show developing trends in advertising art" provides for the public and the profession the most practical and most comprehensive exhibit of advertising art during the year.

Colten Photos



Kerwin H. Fulton Medal for Posters
Artist: Norman Rockwell—Art Director: Burton E. Goodloe—Account: P. Ballantine & Sons

Most art exhibitions are shown largely for their aesthetic value—they exert a wide influence while they are on view but are soon forgotten by the public. The Exhibition of Advertising Art is presented mainly to provide a place where public and profession may *study* as well as observe outstanding examples and trends in advertising art.

If this 20th Exhibition depended for its full significance upon the few days it is on display it could not render the practical services intended. However every picture in the Exhibition will be published in the 20th Annual of Advertising Art and thereby will become a part of the permanent record extending through the past twenty years. Therein lies the true value of these exhibitions and in making possible such an exhibition and in publishing the Annual, the Art Directors Club makes a most important contribution to the advertising profession, since these exhibitions provide the only opportunity for a study of advertising art in all mediums.



spell is subtle . . . her appeal, infinite . . . her artifices of sun, sea and flowers are without parallel . . . in all the world there is only one HAWAII . . . sail in safe American ships, across peaceful seas . . . prepare to be captivated by these Isles of unparalleled charm . . . or . . . make some means of this experience . . . in the world-and-picture story of HAWAII and the SOUTH SEAS . . . available at TRAVEL AGENTS or MATSON LINE offices
MATSON NAVIGATION COMPANY THE OCEANIC STEAMSHIP COMPANY

Art Directors Club Medal for Color Photography
Artist: Edward Steichen—Art Director: Lloyd B. Myers
Account: Matson Navigation Company



Art Directors Club Medal for Continuity
Artist: Floyd M. Davis—Art Director: Gustave Sigrizt
Account: General Foods



Art Directors Club Medal for Color Illustration
Artist: Carl Ericson—Art Director: Claude Hurd
Account: American Viscose Corporation

It's in the Window

Dressers for Big Stores are Mostly Young Men with a Pioneering Spirit

By

HENRY LEE

World-Telegram Staff Artist

This article appeared in the April 8, 1941, issue of the New York World-Telegram and is reprinted here by permission

Only a few weeks ago, while most American stores still were concentrating on their Easter windows, Dana O'Clare received a rather startling inquiry about the gold-leaf papier-mâché bells which have made Lord & Taylor famous each Christmas.

The letter asked Mr. O'Clare, the display director, whether the bells would be adaptable to a small department store and whether he would tell how they could be made, as the store was already going ahead with its plans for Christmas, 1941.

The store's address was London, England.

Besides emphasizing Britain's thumbs up attitude in business as well as morale, the story illustrates the international camaraderie of display people. From all over the world they converge on Fifth Ave. to borrow the snootiest ideas in town, and Fifth Ave. gladly gives.

There are two or three photographic firms which make their living snapping the avenue windows and rushing the pictures to out-of-town stores. Visiting display men browse through the store picture files for ideas they may have missed. Mr. O'Clare has sent blueprints of his best windows all over the world.

Among themselves the Fifth Ave., 34th St. and Herald Sq. display men often lunch and go window shopping together. If a rival's window is particularly attractive they call him up and tell him so. They've even been known to write amiable letters of praise and criticism from one side of the avenue to the other.

"If you come in for a job you don't have to say a word," said Mr. O'Clare in his little gray-and-red basement office which echoes the clacking of shoppers' high heels on the glass brick sidewalk overhead.

"There's something in your appearance and your face that says whether you're the right material or not."

Maybe this clubbiness is because it's a young man's business which has developed really in the last decade or so, and everybody in it is caught up with the same pioneering spirit. Mr. O'Clare, one of the Fifth Ave. old-timers, has been there only about 10 years and, at that, he has seen a whole new industry develop around display.

"I've seen people come in here with an idea," he said wonderingly, "and they'd be scared, uncertain. They'd be working out of their homes, and then the next week they'd have a little shop. You'd call up awhile later—and they'd have a terrific factory."

That's happened in all sidelines of display—the plaster people who can turn out any kind of props in half the time the conventional plaster firms take; the people who have special technics in wire, fabrics, paper.

Once Paris had the mannequin monopoly; today there are half a dozen factories in town that specialize in them.

One is operated by an ex-Follies girl, another by the wife of a Broadway press agent.

Then there are the schools that teach display, and the free-lance display artists who may handle four or five stores on their own, and the professional studios, such as Bliss Display Corp., which handle backdrops too elaborate for the store staffs and bring in ideas of their own.

Bliss was one of the early crusaders against the deadly, never-changed backgrounds of Caen stone or mahogany, and Mr. O'Clare threw in his forces with them, heading their art department for two years.

Lord & Taylor persuaded him to come over. He stayed three months and then returned to Bliss. After another year with Bliss he went back to Lord & Taylor again. This time it took. At the age of 23 he was made their display director in charge of all windows, while interior display was put into a separate department.

This was before the artists' revolution in display, as most of Mr. O'Clare's competitors were middle-aged businessmen who ran display as a business and ran the artists. Today all that's changed. Mr. O'Clare's rivals now are all fellow artists and all of them are young. The businessmen just pay for display these days.

Tom Lee, whose Bonwit Teller windows have become famous—and only incidentally because Dali took a header through them—originally aimed at theatrical design, like Mr. O'Clare. At 17 he was designing burlesque-show costumes.

A tall, slim, quizzical young man of 31, he has the most unusual background of any of his colleagues. Born in Costa Rica, where his father was in the consular service, he was educated in Brazil's Portuguese grammar schools—and a Vermont high school.

Last year, after a 16-year interim, which included art study here and in England, an artist's job in Macy's and the rebuilding of an Australian department store, he returned to the theater.

Besides keeping up his daily stint at the store, he boned for a 10-hour exam so that he could join the scenic designers' union. Then, for five weeks, he worked steadily till 4 a.m. to design the sets for "Louisiana Purchase." He's done one or two other shows, too, and some of the Broadway designers in turn have tried raiding the department store field.

The youngest manager at present is probably James Gosling of Franklin Simon's, who is 27, and has been in display only three years. His background is rather curious for display—mechanical engineering courses at school in Paterson and a job in a brokerage house—but he's showing the bent of all display men. On the side, he's designing stage productions.

continued on page 28



DANA
O'CLARE
of Lord & Taylor

World-Telegram photos by Aumiller

THREE OF
NEW YORK'S PROMINENT
DISPLAY MEN



Above: JAMES GOSLING
of Franklin Simon



Right: TOM LEE
of Bonwit Teller



Kollwitz
Brot!

C O N S

BROT • LITHOGRAPH BY KATHÉ KOLLWITZ

Courtesy Kleeman Galleries

Two famous women artists are represented on these facing pages. In their interests and in their work they offer provocative contrasts. "Brot" by Kathé Kollwitz demonstrates great creative power in expressing the deep humanitarian spirit of this German artist, who, at the age of 74, still lives and works in Berlin, undisturbed by the Nazis—so far as can be learned—though her protesting pencil cannot be pleasing to Hitler. Her art bespeaks her sympathy for the underprivileged. Her heart converts that sympathy into practical ends: the earnings of her pencil consistently are contributed to the Kollwitz Memorial Hospital, operated by her husband, Dr. Kollwitz. "Brot" is one of her greatest lithographs. Here



THE METROPOLITAN MUSEUM
OF ART

LA TOILETTE • DRYPOINT AND AQUATINT IN COLOR • MARY CASSATT (1855-1926)

with amazing economy she dramatizes the tragedy of hunger in a scene which is pathetically common in our Nazi-tortured world.

Turning to Mary Cassatt's aquatint we find ourselves in a wholly different world, the world of serene, decorative beauty. Living in a happier day—Mary Cassatt's work was done before the first World War—this noted American artist was best known for her paintings of the mother and child theme, which in the last years of the 19th Century brought her great reputation. At this time she took up aquatint. Her prints were much influenced by Japanese wood blocks which in the early 70's were just awakening interest and seemed to the artists of that day almost magical in their originality.

Aquatint

A description of the process by Chester Leich

Aquatint is a form of etching which uses areas of tone. The process has been known since the middle of the Eighteenth Century. The Spanish painter Goya used it in many of his plates and generally combined it with line etching. The material used is a copper plate (figure 1). Several progressive plates are shown to illustrate different stages in the process, though only one plate is actually used for making a black and white aquatint.

The first step is to cover the plate with a porous ground of powdered resin. One way to do this is to put the resin in a handkerchief and shake it over the plate. Another way is to put the resin in a large wooden box—about three feet high—which has an opening flap near the bottom. The box is closed and shaken, so that the resin will be stirred up inside. The plate is put in and the resin settles on it. The plate is then taken out and heated so that the small specks of resin will adhere to it . . . Next, on this grounded plate the lightest part of the design is painted out with an acid-resisting varnish. In the plate shown (fig. 2), the varnish appears dark, the resin ground is only faintly visible.

After the edges and the back of the plate have also been protected with acid-resisting varnish, the plate is placed in a tray with acid. The acid eats out the small depressions between the little specks of powdered resin; where the varnish covers the resin ground, the copper is completely protected against the acid and remains smooth. In this case the biting lasted about two minutes. Merely for the purpose of showing a plate at this stage (fig. 3) varnish and ground have been removed. Ordinarily they are left on until the plate is finished.

To make a print from this plate (fig. 4) it is covered with a stiff ink. The ink is wiped off the surface and remains only in the depressions bitten into the copper. No ink is held by the smooth areas which were painted out with varnish. In printing, the bitten areas produce a tone, the smooth areas leave the paper white.

The next step in making the plate is to paint out with varnish the areas which are to print lightest gray (fig. 5), in this case the lightest parts of the distant hills and of the tree trunks, the mane and some other details of the horse. Remember, the horse, the sky and the water, which are to remain white, have already been protected by the varnish as shown

in fig. 2. That varnish was removed in 3, purely for the purpose of demonstration. So the only added treatment in fig. 5 is the protecting of the light gray areas indicated above.

The plate is again put in the acid, which continues to bite deeper depressions in all areas not protected by the first and second painting-out.

If resin and varnish were removed at this stage and the plate printed, the print would look about like the print shown here (fig. 6) except that in this reproduction the tone is too dark. It should be the same as the tone of the ground in figure 8 which is the finished print.

This process of painting out areas with varnish and placing the plate in acid for continued biting may be repeated a number of times. Each biting continues to deepen the small depressions between the specks of resin in the areas not painted out. This plate (fig. 7) has actually had seven bitings. The darkest tones in the dark horse and in the trees are areas that have been left exposed to the last and have had all seven bitings.

After varnish and ground have been removed, the plate is dabbed with etching ink, wiped with mosquito netting, and printed on damp paper under strong pressure on an etching press (fig. 8). The result is a pattern of flat tones from white through several grays to black . . . Figure 7, which is a photograph of the plate that printed fig. 8, gives a better impression of the design than the print itself, which for some reason has come out too dark in reproduction and has lost detail.

Aquatint can be used effectively for broad patterns and also for fairly detailed work. And it can be used for color printing, in which case several plates are often used, one for each color.

Figure 9 shows an experimental plate bitten twice.

- a. Area painted out before plate was bitten
- b. Area bitten for five minutes and then painted out
- c. Area bitten simultaneously with b, and then for thirty-five minutes longer after b had been painted out

Figure 10 is the cross-section of the same plate.

- a. Smooth area (white in the print)
- b. Area of shallow depressions (gray in the print)
- c. Area of deeper depressions (dark in the print)

Charts on the Graphic Arts

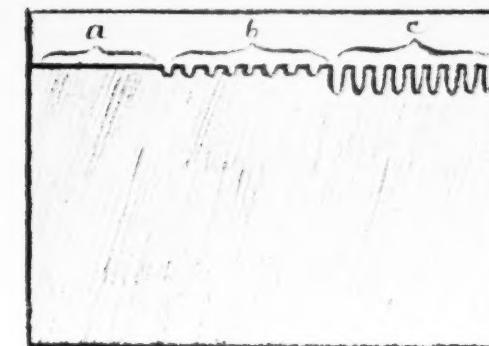
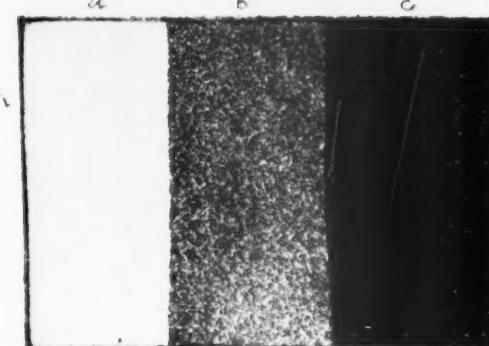
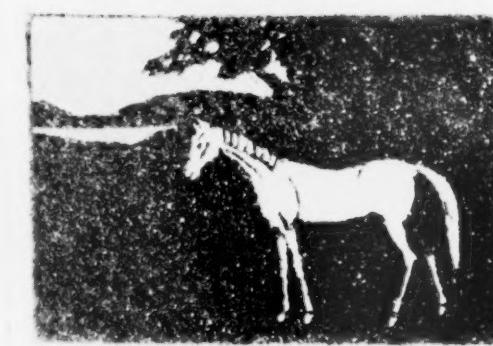
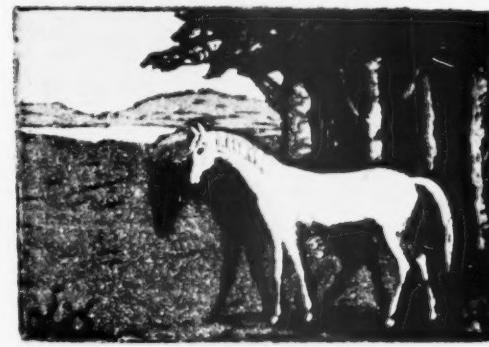
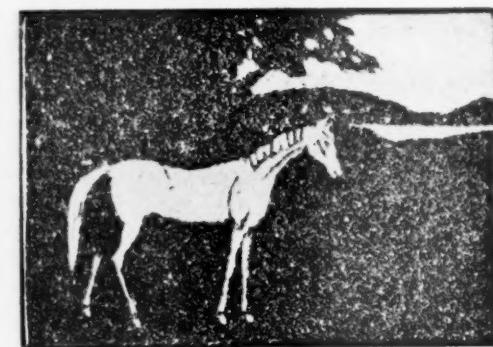
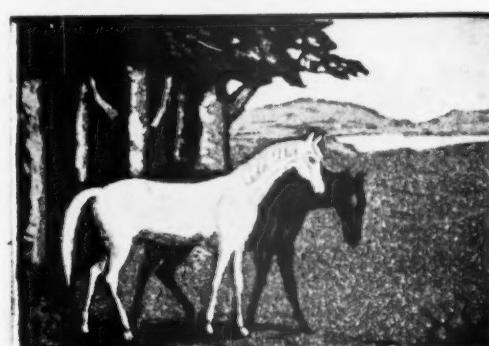
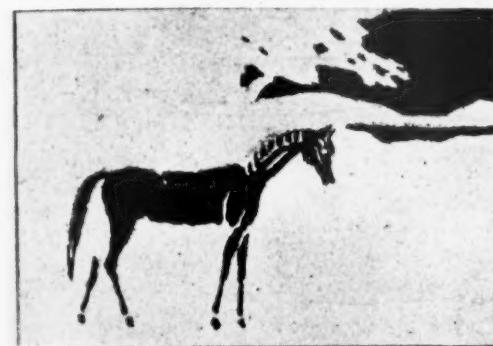
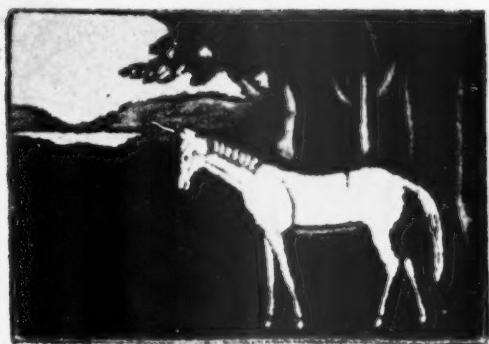
Chester Leich has thought of a new, vivid and very successful way of presenting the graphic arts. Having in mind art students, as well as the people who "like prints but wish they knew more about them," he has prepared a set of twelve framed charts, easy for the beginner to understand; easy for the museum, library or school to show.

The illustrations and descriptions on these pages are based on the chart on aquatint. Leich's complete list of charts includes: Mediums Commonly Used for Drawing, Types of Etching and Engraving, Stages in Making an Etching, Making a Drypoint, Stages in Making a Softground Etching, Stages in Making an Aquatint, Stages in Making a Color Etching, Methods and Materials Used in Printing an Etching, Five Types of Printmaking and Two Types of Reproduction (this chart illustrates woodcut, linoleum cut, lithography, block printing on textiles, monotype, line cut, halftone), How Prints are Made from Sketches, Black and White Design in the Work of Famous Printmakers, The Place of Printmaking in History of Art.

The first ten charts are illustrated with original plates, prints and sketches. "I have tried," Leich says, "not only to illustrate the mechanics of printmaking, but to make little designs that show some of the possibilities of the media." The illustrations are in themselves interesting little pictures and sketches, mostly of animals. The last two charts, which deal with design and the history of printmaking, are illustrated with reproductions of famous prints. Each of the twelve charts is complete in itself.

The charts are presented in standard-size etching frames, 14x19 inches. No two sets are exactly alike. Institutions which already own or have rented them are the Montclair Art Museum and the Dayton Art Institute.

Leich is a native of Indiana. He studied art abroad for five years, then lived in Chicago, New York and New Jersey, making trips for work in Europe and the Southwest. A regular exhibitor at print shows, he is a member of the Society of American Etchers, Chicago Society of Etchers, and Indiana Society of Print Makers. "Fine Prints of the Year" 1930 and 1932 reproduced his work and he is represented in a number of permanent collections and museums.





LUMBERMEN'S CAMP • WATERCOLOR

★ Thomas Craig discusses his painting

Thomas Craig, though only 32, has accumulated a long list of awards and honors for his paintings in oil and watercolor. He is among the most promising of a group of exceedingly virile painters on the West Coast. Although he has always lived and worked in California he has exhibited widely throughout the United States; his work is almost as well known in New York as in his native state. What Mr. Craig has written is in response to the Editor's questions about certain phases of his work. The pictures selected for reproduction are landscapes in watercolor—because Craig has so successfully captured the spirit of the West country in this medium. Mr. Craig teaches landscape painting at the Chouinard Art Institute. In addition to his summer classes there he will also, this summer, give criticisms at the San Diego Museum

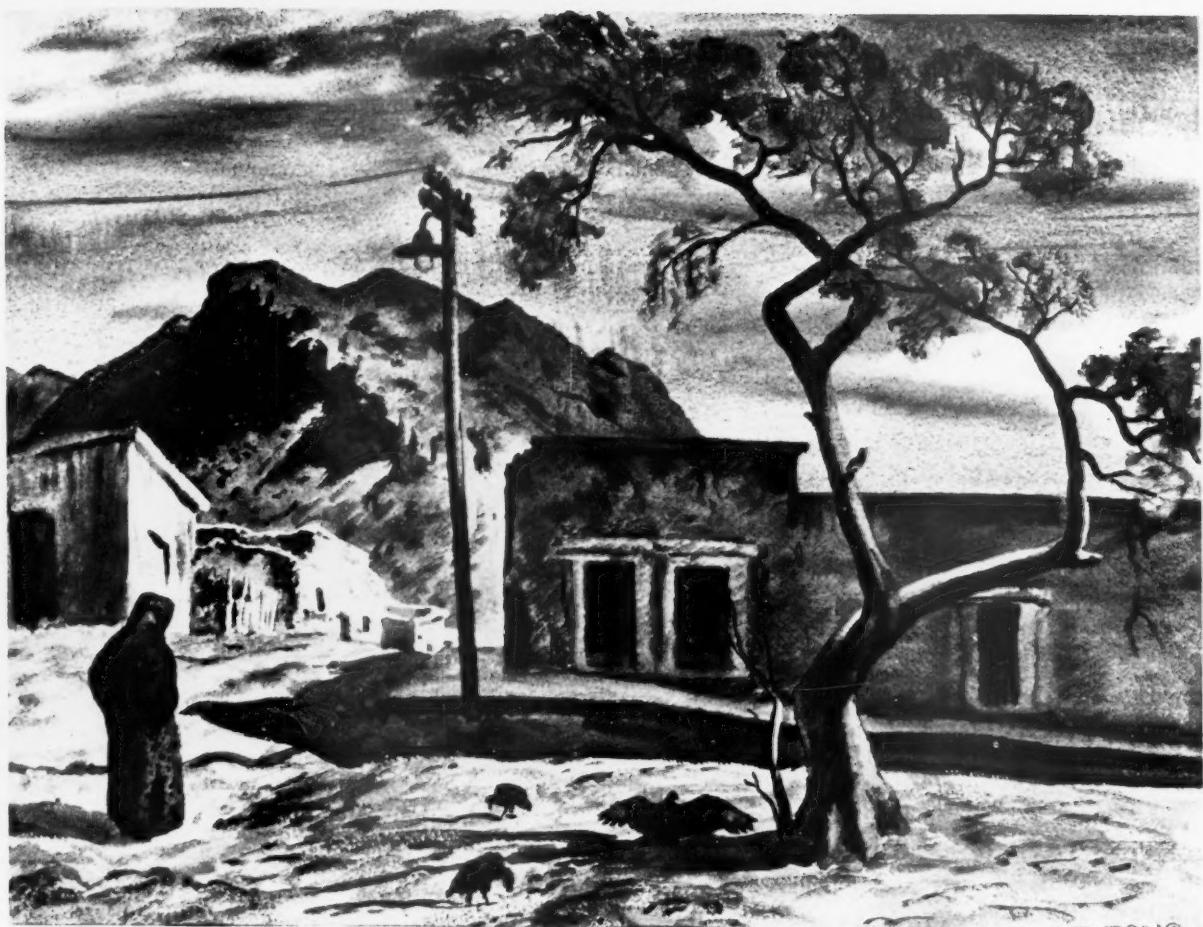
WRITES CRAIG: Since your recent request for a discussion of my work, I have written this letter a hundred times in a hundred ways; but unfortunately I have written it only in my mind. Tonight, as I put it on paper, I do so with hesitation. I now realize how difficult it is to say anything of real value within the space of a few hundred words and within the time I have to give to the task. Furthermore I am very young as a painter and teacher. I change constantly and don't want to be stuck with anything I have done in the past or anything that I am now doing.

So far as painting goes, that's fine; it would lose much of its appeal if it lost any of its adventure. To know that I had tried most of what is good or had approached my best would be a strenuous trial for my courage. With these statements I will try to overcome my childish fear

of printed words and will discuss some of the ideas I offer my students.

A great painting has a short life if it is not born of a sound technic. I agree with that widely expressed idea. But what seems even more important is that over-indulgence in technical attention gives birth only to a bag of tricks. Study of carefully defined, how-to-do-it methods may bring quick results but these methods are too limiting for the growing expression of an energetic individual. I try hard to emphasize that anything is technically good so long as it works for the design in arriving at the sought-for color, value, texture and space relations, and provided it lasts as long as one wishes.

A flat surface of canvas or paper, in a somewhat subdued light, and a half dozen or so pigments to smear upon it are our real limitations. With these limited tools and with the organizations of lines, colors and textures possible to them we work. I believe it is important fully to realize the limitations of these realities of paint and to compare them to the infinite variety in the world and to the wide variety of the ideas which we wish to express. This conception emphasizes the importance of a broad



THEY ARE DRESSED IN BLACK • WATERCOLOR BY THOMAS CRAIG
Courtesy Rehn Galleries



THE MOUNTAIN • WATERCOLOR BY THOMAS CRAIG

technical knowledge, so that paint will have no limitations other than those inherent in its physical and chemical properties.

What is important to know is what these physical-chemical limitations are. All other technical knowledge will easily follow with this knowledge. An even more important result of this conception is the emphasis it puts upon a thorough and ready knowledge of a wide variety of compositional means, in order that we may fully exploit our meager tools. I like to use a smooth area opposing a textured one, a flat area opposing a modeled one, an angle opposing a curve, a cool against a warm, etc. Each quality increases the effectiveness of its opposite. Similarly, I am working to make my design effective and moving within the three-dimensional space in which it is conceived, without at the same time violating or sacrificing the enrichment of the two-dimensional surface on which it in reality exists.

So far, the subject matter that has most moved me is comparatively simple and direct as to its ideas: A shy little Mexican girl, embarrassed at posing. Her wrinkled grandmother wrapped in a black shawl, wise in the knowledge of mother earth, the ancient god of her race. Ghost mining towns scarred by fire. The forest reclaiming a deserted lumber town. The static calm of an evenly spaced row of trees, and fence posts beside the restful horizontals of a flat country road—the only movement in the growing branches of the trees.

Story telling has not greatly appealed to me and my few paintings of this nature are close to my others in feeling.

I try not to carry to a subject a set idea of design, but rather to keep my knowledge of design as a sort of reference, and to use this knowledge to expand the elements latent in the subject. I have found, too often, students temporarily harmed by great emphasis on one aspect of design. For example they may have been made suddenly and strongly aware of inciting qualities of strong baroque movements of line. In their effort to utilize this they forget the quiet, contemplative qualities inherent in straight balanced lines and areas. This often results in the picture hysterically clamoring for attention. Another frequent trouble is encountered when students are learning to dramatize their pictures. This often results in destroying the positions objects occupy in space, thus making the picture thin in concept despite any modeling within the individual objects; the final effect being weakly melodramatic. In my own work I try to recognize the emotional value of these opposing design elements and try to enhance the big original emotional concept with the conscious use of these principles. In my own creative work and in my teaching I emphasize the importance of drawing with the idea of designing pictures, rather than for anatomic or for literal effects. I believe that only with this approach can long schooling in drawing be a value rather than a hindrance to a painter.

More and more I have been using opposing colors and textures in movements throughout my pictures, rather than depending on tonal or linear movements. This has

come about largely through my efforts to enrich the flat surface of my picture without any loss in the feeling for space and volumes. Building form through emphasis on tonal modeling is obviously opposed to designing in local colors. With this lessening of the modeling of objects, I depend more and more for my form upon the relationship of elements in the composition as they move forward and backward within the prescribed spacial boundaries of my composition. In this way I try to increase the richness of the flat patterning in local color; and, at the same time, by considering and designing the objects within this prescribed space, I hope to gain the power of painting in which the forms exist spacially.

My technical approach is always the one that will allow me the most direct way of putting down my ideas. In watercolors the only thing that is important is that I use good paint and paper and do anything to get my colors as I want them. I am opposed to any ideas of technic that would limit what can be done. In watercolor there is no danger of cracking paint or yellowing medium. The only thing is not to wear out the paper. I use cadmium yellow, cadmium red, raw and burnt sienna, alizarine, ultramarine, cobalt, and black. I have viridian and chinese white on hand but find need for them on about three or four days a year. I like a large palette with deep pans for mixing colors. Almost any brushes are satisfactory so long as they are large enough. A sponge is useful not only in washing out but in painting. I like to work as far away as possible from my board and I want both hands free: one for a paint cloth, one for a brush. Although I attempt to arrive at the color I want on the first wash, I would not hesitate to wash out or build up until I arrived at the desired result. I usually spend much longer studying a subject than painting it. I like to work directly without any preliminary drawing. I am then able to throw the emphasis away from meticulous execution toward designing and color. I prefer a 300-lb. paper, but I have found any fine paper satisfactory if it is not too rough.

In oil paint I use about the same pigments except that I substitute yellow ochre for raw sienna; for here opacity is more valuable than luminosity. I use crernitz and some zinc white, also oxide of chromium opaque. While alizarine and madder are dominant colors in watercolor, I restrict their use in oil to practically nil. My methods in oil are highly varied. When I am sketching or painting small pictures that occupy only a day or two, I usually work directly on white canvas with any good make of tube colors. I use large bristle brushes almost exclusively, with as long handles as I can find. Sometimes I tie them to sticks to get further away from my work. I sometimes start the painting without white, using my paint very thin like watercolor. In this case I use either pure turps or turps with 5% damar (this causes the painting to become tacky sooner) for the medium for these wash-like glazes.

After the first few moments of laying-in the glazes, I prefer to use no medium at all. I paint opaquely, incorporating white with my paint. I work rapidly and



RAVEN COUNTRY • WATERCOLOR BY THOMAS CRAIG

Courtesy Rehn Galleries

thickly into the drying glazes. If I do use any medium for this latter painting it consists of about 50 to 80% carefully prepared, sun-thickened, cold-pressed linseed oil, about 5 to 10% venice turps and the rest double-rectified turpentine. However, when I work this way I never allow my paint to set up on the canvas for fear of later cracking or darkening of the paint. For most of my oil painting and for all on which I spend more time, I use a form of mixed technic. I prepare a half-oil ground according to the Doerner* formula. I let it dry at least a month and tone it with dry color, mixed with a medium of 10% sun-thickened linseed oil, and the rest turps. Sometimes I add up to 5% venice turps. I apply very thin and wipe with a cloth.

I draw with a black tempera warmed with madder or with a thinned-out non-fading, non-bleeding ink. Next,

I heighten with lead white putrido, either egg or casein, and at the same time further carry on the drawing. Then after letting this dry one to five days, depending on the weather, I paint next in glazes, mixed from dry pigment, using a small amount of white in my glazes. Into these wet glazes I paint opaquely and then finish the lightest areas with putrido white and a putrido medium, using the oil color to slightly color the putrido white.

If at any stage I am not satisfied with my results I return to my drawing and my white putrido and start over.

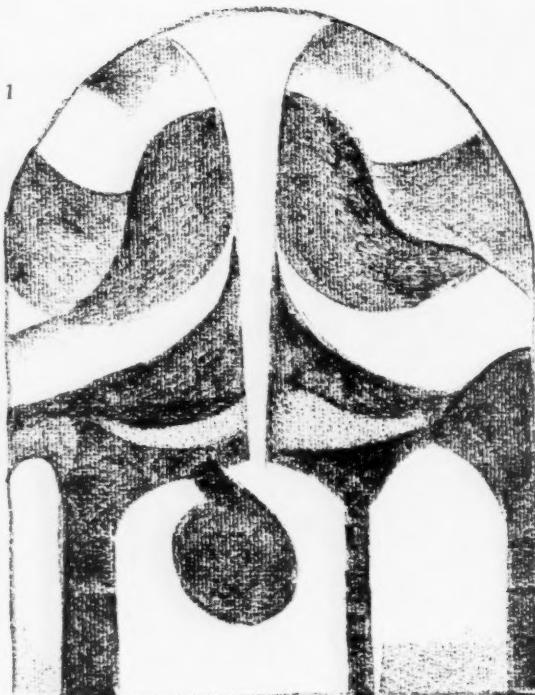
This method I developed because I did not feel direct oil painting was suitable when working over a large painting for a long period of time. I have since found that there are qualities not attainable in oil to be achieved in this way. I therefore use it more extensively.

* "The Materials of the Artist" by Max Doerner (Harcourt Brace & Co.)

The Old Master Clinic

Conducted by
Ernest Hamlin Baker

1



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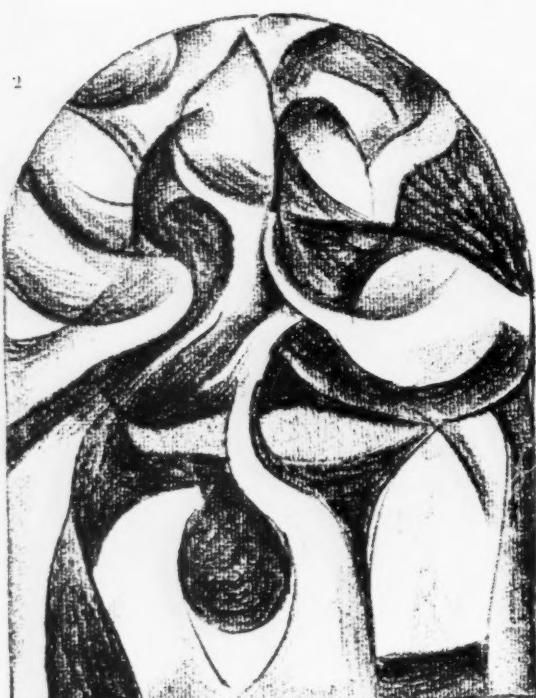
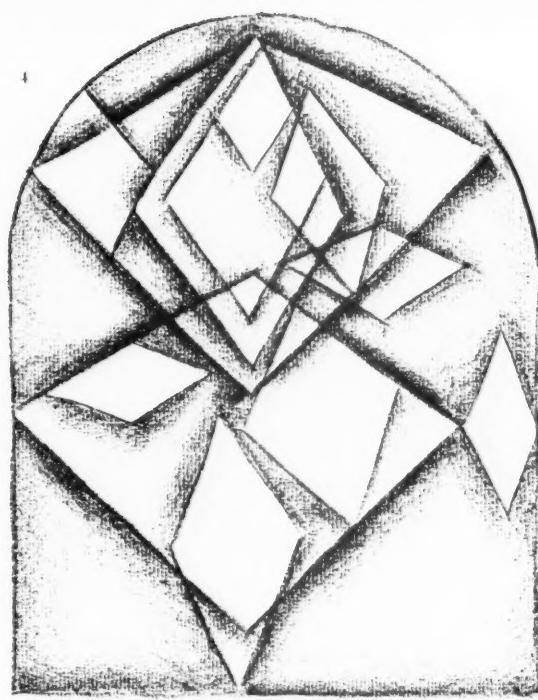
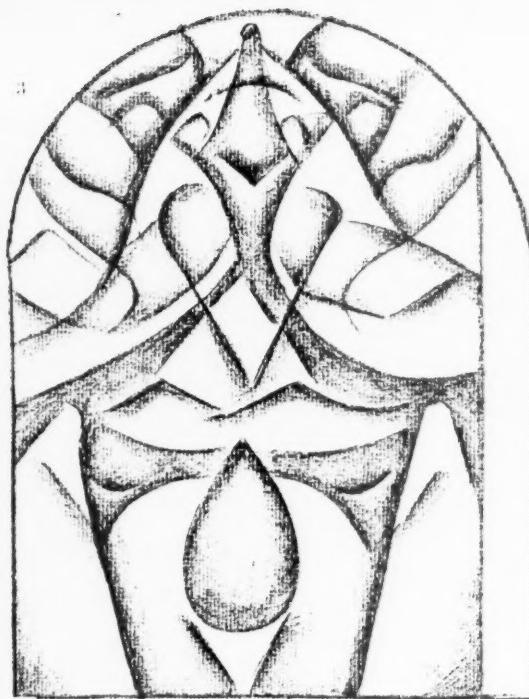


PLATE 1. At first blush one might be led to say "Here are two pictures, one piled on top of the other, separated by the horizontal line of the nobles' heads," but it would be only a first blush. The second blush, if accompanied by a study of the painting through half-closed eyes, would reveal the basic design-pattern shown in plate 1, a pattern which, far from bisecting itself horizontally, plants its true foundations at the composition's very bottom, and functions without interruption or change in a continuous upward movement of form and value. It rises like a plant from roots to top leaf. It is a structural unity bound together with surpassing skill. In the hands of a lesser man that horizontal row of heads could have proved a major stumbling block. Note how the shape of the space occupied by their heads bends itself (or was bent) to the rest of the composition, high in the middle, in response to the pull of the cloud-formed apex directly above; curved slightly up at either end in minor echo of the large up-curves above. Note the slight and subtle departures from an otherwise out-and-out symmetry. Also note in this and the following plates how beautifully El Greco has related his composition to the arch-shape enclosing it, with respect to both the larger space divisions and the disposition of individual forms. Especially interesting and symbolically expressive is the slender flower-like shape that connects earth with heaven, and gives passage to the soul of the dead Count.

PLATE 2. The preceding plate dealt with the framework of the design. Here I have tried, by the device of merely accenting the composition's larger rhythms, to express the sumptuousness with which El Greco draped that framework. The swirling flame-like shapes, so characteristic of his work, here manifest themselves. Design unity again is stressed. Note how the whole gorgeous ferment



of writhing forms stays within the bounds of its enclosing shape. And what interesting abstract design!

PLATE 3. Intrigued by the near-symmetry of El Greco's design-approach, I discovered that, by drawing a perpendicular line through the shaft of the tall censer at the right, and regarding that line as the right-hand border of the picture, the remaining composition became astonishingly and almost completely symmetrical. I thought it well worth making into a plate. The result is interesting for its close approach to, and fascinating for its bare avoidance of, total symmetry. I should here remark that in this plate I have indicated only those rhythms that approximate symmetry.

PLATE 4. In studying this design, so many diamond-like shapes kept presenting themselves that I made a drawn record of most of them, with the result seen in the accompanying plate. It is interesting to see how they state the painting's main design-problem and hint at one way in which it was solved—namely the binding together of earth and heaven, by having each inter-penetrate the other. Actually the diamond-like shapes are possibly by-products of El Greco's wide use of diagonals. Given enough diagonals in a near-symmetric arrangement and diamonds are bound to happen. This plate could easily suggest good source material for over-enterprising abstractionists.

PLATE 5. As mentioned in the preceding paragraph, it seems to me that the binding of earth and heaven into an effective unity was the chief design-problem involved in the production of this masterpiece. Its accomplishment called for the manipulation of both visible forms and invisible directional trends, such as the follow-through of forms beyond their actual boundaries, and other eye-maneuvering devices. Throughout my study of this picture I have repeatedly been impressed by a feeling of the complete weightlessness of the densely populated heaven. Naturally it would have been disastrous to have given the feeling of imminence of suffocation for the earth-bound mourners from a heavily-weighted and insufficiently supported

The purpose of the Old Master Clinic is to invite the reader to approach a work of art in an inquiring and creative spirit. As Baker says, "I should like these speculations to be thought of as provocative questions, rather than conclusive answers. For the most searching scrutiny cannot be expected to approximate more than a fraction of an artist's building methods. Yet the quest for that very fraction can bring a rewarding stimulation. It should prove interesting, among other things, to trace evidences of an intellectual control of intuitive processes—a control that appears to operate increasingly as art moves from simpler to more complex forms, reaching its peak in the superbly integrated form-relationships of the Old Masters."



continued on page 34



Stenographic Report of an Evening with the Society of Illustrators

Adolph Treidler— on getting started

Students are always asking how best to get started as illustrators and advertising artists. They seem to think that once established all they have to do is to execute commissions which keep coming in without much worry on their part.

I tell them that getting started is never finished; you're always having to get a new job and a lot of things can happen to keep you guessing. You may be sitting pretty today, doing stuff that is very popular. But the public gets enough of anything and demands something else.

After a number of years you'll find new art directors taking the places of those who have been steady buyers of your drawings. You have to establish yourself with them and often it isn't easy. They may come to their new connections with definite preferences for other types of work than yours. So we are always faced with the problem of reselling ourselves and our work. Learning how to lick discouragement is a lesson every artist cannot master too soon.

Dean Cornwell

If I were starting over again I would never choose oil for illustrating. It is very discouraging for reproduction.

Is Illustration "Art"?

Says Cornwell: "I notice there has been a lack of mention of the word 'art' in some of the discussions here. I used to think good illustration could be good art. It can be good illustration but it still isn't art as we know art in great paintings. I have had some of my roughs hung in the Royal Academy, but the originals probably would not be hung there. I wouldn't think of sending the originals to the Academy."

"Mural painting is much easier to do than an illustration. I haven't had to scrape out more than one head in all the murals I've done. But in illustration I have to scrape them out—and tear them up."

"A large panel in the Raleigh Room, 12x18 feet, was painted in three weeks. A lot of my illustrations take three weeks. An illustrative head is one that you're not interested in, I think that is why it is more difficult to paint. You have to say something that will make the reader think you are very much interested in the characters and the story. A painter in his studio suddenly sees a picture he wants to put on canvas—a still life, or a member of his family in just the

right setting—and goes to work on it. This is the logical approach to great art.

"You cannot do good work overnight. Gruger used to say, 'I can make you little compositions, one every hour—but I cannot make a good picture in less than three weeks.' I recall once Wallace Morgan was very low. He had been fired from *Redbook*. He said, 'They fired me because I am late for deadlines. But I'm late because I do things over and over till they are right.'

Love of Money

"Money," says Al Dorne, "has always been quite an item in my life. I think outside of a real love of drawing and the fine arts, the love of making money has come next. I like to make and spend it."

How Al Paints

Al Dorne paints with colored inks—declares he doesn't know how to use watercolor. Says it is simpler to use inks anyway. "My color work is done over a black ink base. I start out with a line drawing, working from dark up to light lines. Then I model the figure completely in black ink washes, diluted for lighter tones, of course. In painting a blue coat, for instance, I model it first with black ink as in a wash drawing and as though it were to be reproduced without color. I go over this with blue washes; the black under-painting doesn't kill the blue. You can get some beautiful, clear colors in this way."

"In rendering faces I outline them with dark ink and paint the eyes in black. Then with a wash of vermillion and sepia ink mixed (giving a reddish brown) I model the face with a dry brush technic. A little vermillion gives the right color to cheeks and lips, and a thin wash of cobalt blue serves to indicate bearded areas. Finally I mix sienna with a little water and wash over the entire face. My paper is a smooth illustration board which stands rubbing-out without injury to the surface."

Camera versus Pencil

Cornwell: "All my life I've sketched interiors — wherever I've lived or stayed — and have stored them for future reference or outright use. I've also taken my camera along and have taken innumerable pictures, but I find the small sketch more valuable as reference. Your eye goes around what interests you and you emphasize it. But when you refer to a photograph, very often you find you've forgotten just why you took it."

Color Reproduction

Answering a question as to the engraver's limitations in reproducing color, Cornwell said: "I claim that any color that is within the realm of good color can be beautifully reproduced by the four-color process. Any color that the four-color process cannot get must be horrible color. A great colorist is known for his grays. Just as the great chef is known for his gravies and sauces. If you buy a good beefsteak it isn't very difficult to cook it properly. The real test of a master cook is his gravy or sauce to go with the steak. The same is true of colors; the good grays are the test of the master colorist. Some artists try to use the most poisonous colors, and I don't see why. I suggest using good permanent colors. The engraver is likely to get colors too bright, rather than not enough color."

* * *

Cornwell's Botticelli Story

"In the Botticelli story that I illustrated I tried to reconstruct the actual background of that period. I have rather a good acquaintance with all Italian painters. For the characters in the story I took all the paintings of all Italian painters that were mentioned in the story, and made little roughs — little sketches of all the women in the pictures. In this way I simply saturated myself with the features and costumes of the women of that period before I started to draw the characters to illustrate the Botticelli story. As you probably know, it's very hard to get good period costumes anywhere. So for the characters in this story all people were drawn nude and their features and costumes taken from paintings of models that Italians of those days painted."

"For the heroine of the story I took the head of Botticelli's 'Venus' and searched for a girl who resembled her—to pose for me. She was a little waitress in a restaurant where I often eat. For the background of the picture I got out all my architectural books and reconstructed the buildings as they should be."

* * *

Author vs. Illustrator

Cornwell: "I find that new authors demand a new type of illustrations. They have lost the oldtime picture sense. The new author puts one word in to spoil every picture you can find in his story. In former days the author gave some thought to the illustrator, you could almost always do two character pictures and one he and she

for a story. But now you have to put everything into one or two illustrations, and some of the situations are impossible."

* * *

Dialog between Earl Oliver Hurst, Illustrator and Ernest Button, Art Director, Young & Rubicam

Hurst: "Suppose a new man comes into your office with his portfolio. His work is tops but he is an unknown quantity; you've never seen him nor his drawings. Would you give him a full-color job?"

Button: "No, I couldn't take the chance. For such an important job we would have a definite style in mind and very often we would have a particular artist picked for these big color assignments. My concern is to deliver the work, acceptable work, on time. I know where I can get it safely done. Even though it might not be as well done as this new man might do it—let us assume he looks awfully good to me—I know the old reliable will deliver the goods."

Hurst: "How is this new man to gain your confidence and ultimately some good assignments?"

Button: "I have to build up to him. He should show me some small spots excellently done, as well as his more ambitious samples. I can try him out on minor work and then, as I said, build up to the bigger jobs if he qualifies."

Hurst: "Yes, I've always advised the youngsters to show small spots professionally done which might be an entering wedge. At the same time they should have in their folios things which they have done for the fun of it—without reference to practical application. Such things indicate their measure as artists and suggest their potentialities to the art director."

"What kind of relationship do you like to have with your artist?"

Button: "I like to get acquainted with them, possibly strike some common ground of interest with them. I like to feel that they are as interested in our problems as we are. We like to have artists and photographers come in with that attitude. We like them to feel as if they are part of our organization although of course we cannot take them behind the scenes, meet the client, as might be possible in a smaller agency."

* * *

Editorial Note

We hope to have the Society of Illustrators represented on our pages again in the fall and throughout the winter season.

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FROM THE ENGRAVER'S VIEWPOINT

At a recent meeting of the Artists' Guild, Lou Miles of the Atlantic Engraving Company talked about engraving problems and answered questions by the members. A few (quoted from *The Guild News*) follow:

Q. What is one of your major troubles when you make a negative of a wash drawing?

A. The use of white. It tends to thin down to a bluish shade. When we make a negative all the middle tones come a shade lighter. My advice to artists is to mix a little warm brown with their whites and also with lamp black. Make enough for the whole drawing so that the drawing does not have cold blacks and warm blacks, that is, shiny and dull blacks, as this effect gives you two different shades of black. Then if you want to thin down this color and add Chinese white, go ahead. This will give the engraver a better negative as it will give better middle tones. If a tone comes a little too dark we can always re-etch to make the tone lighter.

Q. Speaking of middle tones, why are the engraver's negatives nearly always a tone lighter than the drawing?

A. The screen. In a 55 screen you lose 45% of the detail. The finer the screen the less you lose, and the greater the detail. It is better to make drawings a shade darker for that reason.

Q. What size should an artist make his drawing to get the best reproduction of his copy?

A. The best results are when the drawing is two-thirds the size of the cut ordered. For an engraving 6-in. wide the drawing should be 9-in. wide, or, as we say in our business, one-third off.

Q. What kind of photo print is the best from your standpoint as an engraver?

A. In making photographic prints

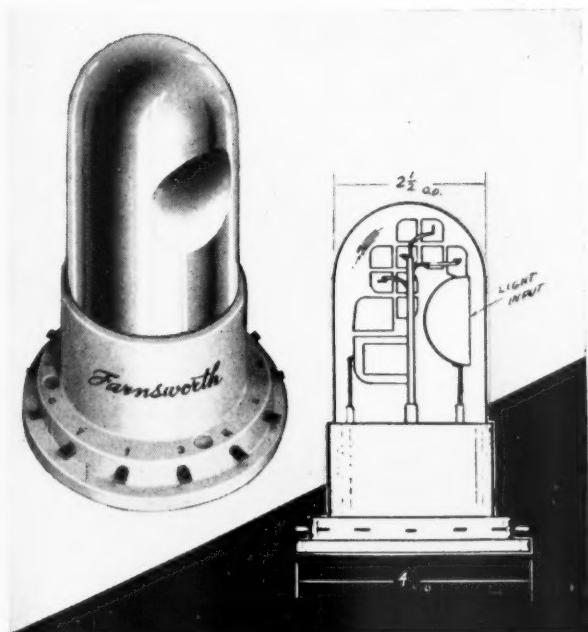
avoid soft mats or colored papers. Better use a glossy velox print. It gives truer values and therefore a better negative.

Q. What about retouching photos?

A. In retouching a photograph it is important to understand what the camera lens sees. When using the air brush, or any brush, for that matter, always be sure to cover all blacks with an opaque wash, as the camera "eye" picks up the black underneath. Also look out for bluish tints as they will not appear in the negative.

Q. What about highlights?

A. Did you ever notice the highlight on an apple when the sun strikes it? Notice the absence of color where the sun strikes? Well, the same thing happens to a shiny black ink when we focus our lamps on it to make a cut. Use dull black inks when making a line drawing. Use the smoothest Bristol board you can get. Avoid hill and dale textures, as the line spreads and becomes uneven. You can check your line by the use of a magnifying glass.



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330 West 42nd Street, New York

IT'S IN THE WINDOW

continued from page 14

"Even when I was working down in Wall St.," he said, "I was fascinated by windows, and so I went to night school to learn display. I studied how to handle paper at Dennison's, and the New York School of Display got me my first job at Bloomingdale's. On the side, I picked up 12 other store-decorating jobs."

Mr. Gosling came in only nine months ago from Franklin Simon's Greenwich store, but already he has engineered some of the Avenue's best windows, like the Clipper-flown poster exhibit depicting the Fall of France, a daring essay into a quasi-political window display.

Then there was the reducing lens stunt, a parade of live-fashion models who were dwarfed pleasantly by the lens. It attracted 2,200 persons in an hour, most of whom, according to Mr. Gosling's spies, gawked from five to 15 minutes each.

Despite their youthfulness, most display executives have worked about considerably. George Wells, the slim, blond director in charge of McCreery's merchandise presentation, superintended Franklin Simon's rebuilding job some time ago, free-lanced in that field and was for three years assistant display manager for the Montgomery Ward chain. Before that he was for five years at Lord & Taylor's, spending three years in the Bureau of Design and two in Interior Display.

In the past couple of years he's done all McCreery's rebuilding, including the Big Top circus restaurant, beloved by children, and the new 34th St. windows, which are supposed to play to the biggest street shopping traffic in the world.

The front was rebuilt to make every inch of street front pay, 12 small windows forming the foil for five over-sized ones which are 14 feet high. No stone piers show between the windows, a unique structural detail.

"If you make them big, you can always cut them down," Mr. Wells said sagely.

One of the greatest knacks in display, he believes, is co-operation. You have to give a certain amount of leeway to the men who actually trim the windows, and they can either make or mar the window with almost indiscernible touches.

Then, too, the display man always needs inter-departmental help for some of his effects. Mr. Wells, at the moment, has persuaded the store's chief engineer to tinker with controllable blowers for the windows. The engineer is busy in the subbasement, blowing up the skirts of several mannequins, trying to get a knee-high and not a neck-high breeze.

Louis Villela, the handsome, Mexican-born display manager at Altman's, has been all over town like the other managers. Bloomingdale's, Gimbel's, Alt-

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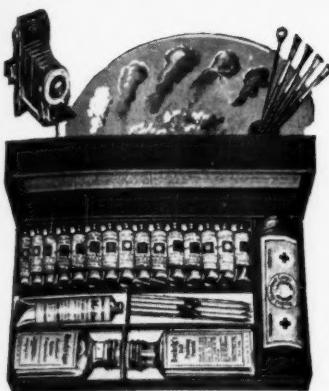
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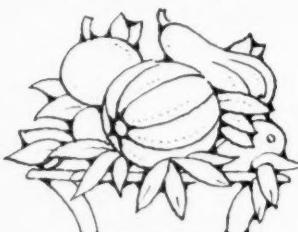
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AMERICAN ARTIST

man's, Lord & Taylor's, and then back to Altman's, where he manages a staff of about 20, including six specialists in window display, one of them a man who just drapes fabrics.

"Years ago they used to pleat—every foot of it," said Mr. Villela. "A man would be in the window all night just pleating. Today we're more careless seeming, bolder and more original. But a draper must have a definite feeling for the work. Otherwise it looks like rags."

"Just in the last five years the business has come up terrifically. Why, on one job I used to do eight windows daily. I made and painted my own backgrounds with one helper, and I had 21 interior displays to do besides. It was nothing to work a 36-hour stretch."

Today windows are no longer orphans of the store. Macy's, for example, has one girl who devotes herself almost entirely to table settings in the window; another is a specialist in mechanical and lighting problems.

Most significantly, every Thursday morning at 9:15 Jack I. Straus, Macy president, makes a ceremonial round of all the windows, one by one, with Irving C. Eldredge, display manager. That's what Macy's thinks of its windows.

At Gimbel's there is the same intensified emphasis. The staff of 22 is directed by a quadrupvirate which includes Samuel Blum, display manager; Luke Maletich, his assistant; Rudolph Millendorf, art director, and Mrs. Eleanor Sanxay, fashion consultant for the 80 windows.

Each window is checked three times daily because a pin on the floor or even a speck of dust, Mrs. Sanxay said, could spoil the whole effect of the display. Mr. Maletich, a tall, pleasant-spoken man, nodded absent-mindedly.

* * *

"WE CAN'T BE CONTENT"

At the Lord & Taylor ceremony of presentation of its four design awards for 1940, John Hay Whitney, president of the Museum of Modern Art, extended congratulations both to the winners and to Lord & Taylor, which presented its design awards for the fourth year, for having promoted the close union of fine and practical art that he asserted was imperative at this stage of the world's progress.

"I can't imagine any other moment in history," he said, "when this impact of spirit could have been more timely than now. For all over the world this spirit is being assailed and denied. We have seen almost a whole continent go under—the continent that was the treasury of the past. I want to say with all the earnestness I command that we in America, as a nation, as a civilization—just can't afford to be content with drab lives, ugly surroundings, tawdry things, and to relegate art to the place of the hobby or the cult."

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The head here pictured, for example, caught his eye as apparently a thing of burnished bronze, yet it proved to be merely an ordinary plaster cast, quickly and inexpensively treated with this fascinating material. "What a chance," he thought, "for hundreds of old casts, picture frames and the like to be restored or refinished. What an opportunity, too, for new things to be decorated attractively in an endless number of original ways!"

In principle the methods used are simple, the directions accompanying the product being adequate to start one on his way: experimentation will reveal many additional possibilities. While these methods are related to the age-old procedure of gilding, the manifold and complicated operations of that process are simplified, shortened and to a considerable extent even reversed.

The customary first step is the application to the object of the mixture (compound plus water): this can be tinted either before or after it is applied. If desired, this coat may be thin enough so as not to affect the details of the design beneath, or it can be so used in a thickened form as to create interesting textures by means of such simple tools as the spatula, brush, cardboard or comb.

An amazing variety of effects is possible. Multi-colored results can be produced by applying Polytect in several colors simultaneously. Watercolors can also be blended in the wet Polytect coat. (We saw some clever imitations of old Dutch tiles produced in this way.) Or the surface, when dry, can be highlighted with a mixture of dry colors and a liquid binder called Polyfix. Stone or majolica are easily simulated.

As to metal finishes, two different types are basic. First, metallization produces an actual layer of metal which looks much like cast bronze. This is accomplished simply by rubbing the polytected surface with a brass-wire brush: where desired the surface can easily be burnished. Patina effects can also be developed without trouble. Second, gilding can be done with a brush or pad, using a mixture of burnishing powder and Polyfix. Various metallic powders are available for this type of work. The gilded surface may then be burnished to high brilliance. It is interesting to note that all such effects are obtainable by hand, the simple materials being easily mastered.

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For further information please write the company, American Polytect Corp., 84 University Place, New York.

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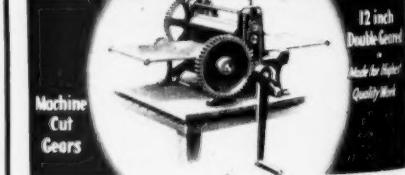
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June 1941

AT THE EASTERN ARTS CONVENTION Our snapshot shows a portion of a booth at the recent Eastern Arts Association Convention at the Hotel Pennsylvania, New York. At this booth was displayed the popular picture frame known as *Braquette*. Seated is W. C. Chamberlain of Poughkeepsie, N. Y., preparing his entry in a little competition staged by *Braquette*, Inc., for suggested uses of the frame. Mr. Chamberlain's entry won him as a prize a one-year subscription to *AMERICAN ARTIST*. (Look closely at the upper right-hand corner and you'll see *AMERICAN ARTIST* as displayed in the booth.) We are indebted to Nathan George Horwitt of *Braquette*, Inc., for this snapshot which is but one of an interesting series that he made at the convention.



THE COLOR HELM

Winsor & Newton, Inc., 31 Union Square West, New York, are now the distributors of the *Color Helm*, a unique and most useful color guide and counsellor. This device, fundamentally sound and easy to operate, brings within the reach of all a condensed text simply outlining the essential color facts and at the same time affords a means of demonstrating color laws and of working out innumerable color arrangements. Write the company for further information.

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The Lewis Artists Materials Co., 49 W. 43rd Street, New York, has two new portfolio-like "presentation booklets" which can be effectively used by artists wishing to present advantageously their layouts, sketches, finished drawings, etc., to editors, advertising agencies or other possible purchasers. One of them contains celluloid envelopes into which the user can slide his art work for display and protection; the second is thicker and holds any type of looseleaf paper. Both are looseleaf, permitting easy release of the paper or celluloid. They come in a wide range of sizes, are attractively bound, and are reasonably priced. For further information, get in touch with the company.

IN THE MAIL BAG

Among the booklets recently received is a new and interesting one of 24 pages from the Artone Color Corp. of 34 E. 12th Street, New York. Fully illustrated, it contains many enlightening facts concerning drawing inks, their properties and reliability. It's yours for the asking.

Another booklet comes from Bachmeier & Co., Inc., 438 W. 37th Street, New York, covering their Baco Batik Dyes. Almost 200 different colors are listed with prices. This company also carries a complete line of photo dyes.

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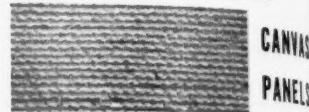
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OLD MASTER CLINIC

continued from page 25

heaven. How well El Greco succeeded is attested by the fact that the feeling of upsurging lift actually out-weighs that of gravity pull. What little stress from gravity pull may exist is diverted by the diagonal cloud forms to the supporting side borders of the composition. In the plate accompanying this paragraph I have tried to visualize some of these up-thrusts, down-pulls and stresses. The down-pulls are shown as dark shapes. The up-thrusts as arrow-like abstractions. I felt so strongly the hook-like projection that seemed invisibly to reach down and lift the dead Count heavenwards, that I embodied it in this plate. Plates 1 and 2 also show this hook, a major part in the creation of which is played by the so-deliberately placed hem of the angel's ballooning robe. And it seems to me this self-same invisible hook-like projection plays an equal part with the pyramidal apex formed by the low-sweeping clouds, in uniting the lower part of the picture with the upper. The torches, the tall censer at the right, the gaze-direction of some of the mourners, all contribute towards the same end. If space permitted, it would be interesting to discuss the use made of hands in this composition, the disparities in comparative size of the figures in the clouds, the calculated manipulation of draperies and the dense crowding of the right side of heaven as opposed to the left. But, as with all great art, continued contemplation only uncovers new challenges. Pro-ocation to further study is the important thing.

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